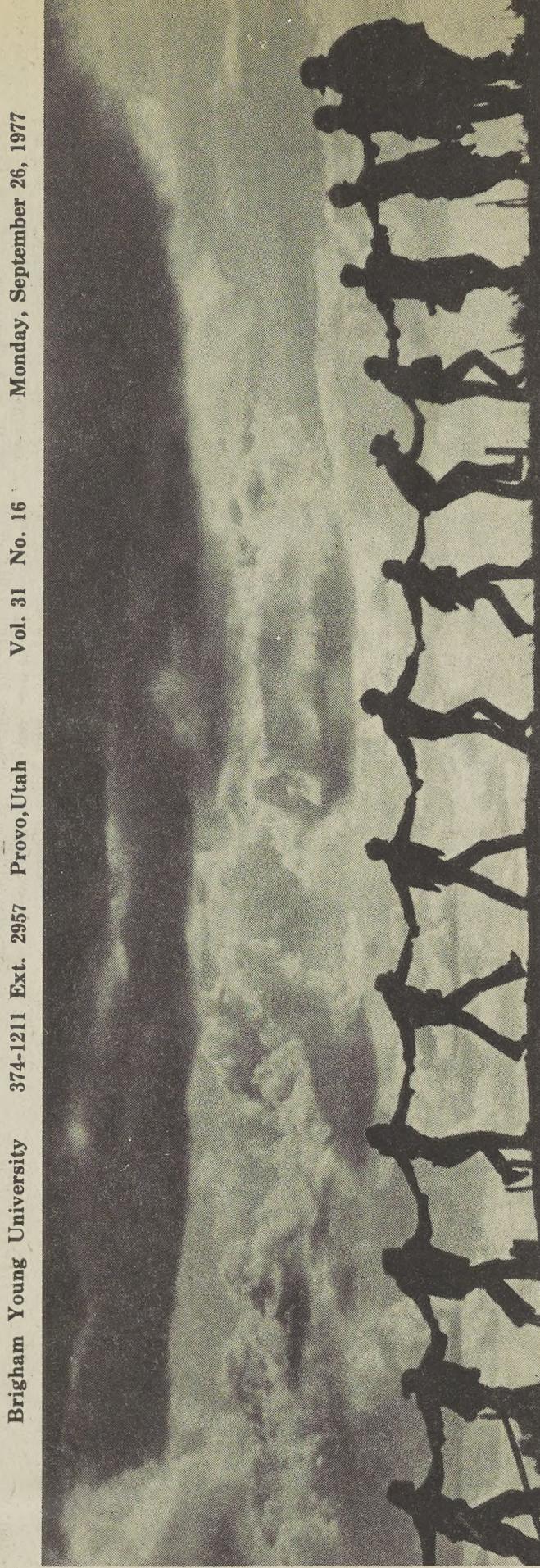


The Daily Universe



Monday, September 26, 1977

Brigham Young University

374-1211 Ext. 2957

Provo, Utah

Vol. 31 No. 16

● Stress tests survival abilities

(Cont. from p. 3)

"You are not starving," the leader says. "This is a lesson in stewardship. Sheep were put here to serve man. Maybe you'll think a little more about the value of life when you pass the meat counter at the grocery."

The knife goes in, across the throat, and the blood gushes out into the ground. Some of the instructions hold the sheep, until it stops squirming. The head is cut, then twisted off with a sickening crunch. The carcass hangs in the tree, and we all help pull the skin off and remove the organs.

Our group is assigned to make sausage. "Don't think about it," says the girl next to me. "Just think of it as meat." I pull out my pocketknife and start chopping the meat against a rock.

"I can't jump, it's too far. I can't fall, I'll break my neck."

We climb up ropes through holes and inch across streams on tightropes. War games, initiative games, POW games all day. Some are fun; some are hard. The silent ones are the worse, because of the tenseness. They are trying to make acrobats out of us. We are walking tightropes from tree to tree, balancing by hanging on to another rope stretched above. The ropes are getting farther apart. I can barely reach the top one. I can't jump; it's too far. I can't fall; it's 15 feet to the ground. I'll break my neck. No one else has failed; the ropes must get closer together. I can feel the rope getting farther away, it is slipping out of my reach. I try to hang on with my fingernails, but it is too far away. I land on my knee, my elbow, I think. I can still move. I must be all right. I get up and start to walk. Everything is swimming, and I sit back down. Are you okay? Does your head hurt? I am surrounded and someone is feeling my forehead for bumps. I didn't hit my head. Someone brushes the dirt off my forehead. I'm okay, really I am. I'm fine, just leave me alone a while. I am shaking and want to cry. I want to throw up.

"Are you ready to go back up?" asks the instructor.

More games, more ropes. This time we climb up and fall into a fireman's net. I panic when I reach the net. I then see everyone standing around with the net. I figure I can fall that far unharmed. I can certainly jump into the net. This is kind of fun.

We hike back to camp. It is only five miles or so, but I am exhausted. Come on feet, get going. I cannot keep up with the group. I lag behind. Somebody offers to carry my coat and jacket for me, but I say, no, I'm fine. The coat is tied around my shoulders and weighs a ton. Somebody carries it for me, and I try to keep up.

My feet are killing me. I have worn my roommate's boots, and they are too small. I take them off, but there are too many rocks on the road. I put them back on, but don't lace them up. I am lagging behind again, but somebody waits for me. Why am I always last? Everyone else is just as tired as I am. Where are they getting the energy to keep up, and carry my stuff besides? Maybe I'll just lie down and sleep a while, and try to catch up later.

Dinner is stew, with carrots, potatoes, onions and several gravel. I take off my socks and look at my feet. They are black, blue and blistered. The black is dirt, the blue is bruises and the blisters are killing me. My hands are crusty beyond recognition, and I have several cuts, scrapes and miscellaneous punctures. I count my blisters. I only have 10 band-aids. Benie, meenie, miney, moe, I walk on my feet, not my hands.. Sorry, fingers, you lose.

I wonder what I look like now. I am glad I don't have a mirror. I try to tie up my hair with a bandanna, the same one I have been wiping my nose on for three days. Who cares? It won't stay on.

Day three: It is raining and the plastic tarp over our sleeping bags has blown down. Activities for the day are cancelled, because they would be too dangerous in the rain. I wonder what on earth they had planned, and say a silent prayer of thanks for the rain.

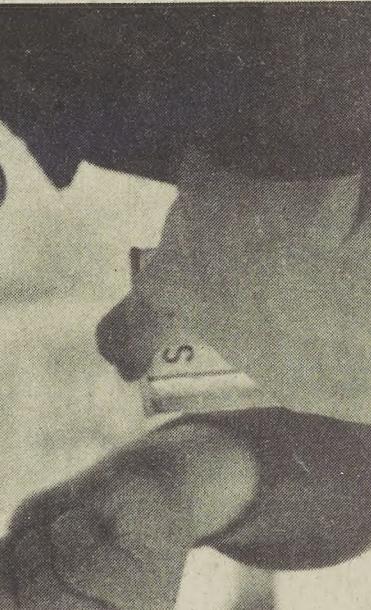
Breakfast is cracked wheat, in the same dirty pop-cans, with a little brown sugar and a little more gravel. It tastes slightly of mutton. We hurry to gather wood before it is all soaked.

The sun comes out and the activities are rescheduled. We pack up our gear, throw it on the truck and start hiking with our groups, counting off and issuing challenges and jeers to other groups. This is the day to overcome fear, says the instructor.

First on the agenda is rappelling. I am a novice; so I get to back down. Those who have gone before have to face down. "Just look at my eyes, says the leader as he talks me through it. "You're not scared." This is fun, I wish we could do this all day.

Even in the wilderness, Sunday is a day to rest, attend meetings and sing hymns.

"Rumor has it
the instructor
put a worm in
the sausage."



Wedgewood china it isn't, but lidless pop cans and bark spoons do serve their purpose.

We start out on "solo," and wander off alone, armed with journals and scriptures, to think for a while. I sit down by a little creek, and look around. The mountains are not eating gravel out of pop cans.

We have to run all the way to the bus, three miles. I ran a quarter of a mile in my high school P.E. class, once. Three miles? I am going to do it, and I am not going to be last this time. We get an orange for breakfast. If I eat it, I'll get sick trying to run. I put it in my pocket for after the run.

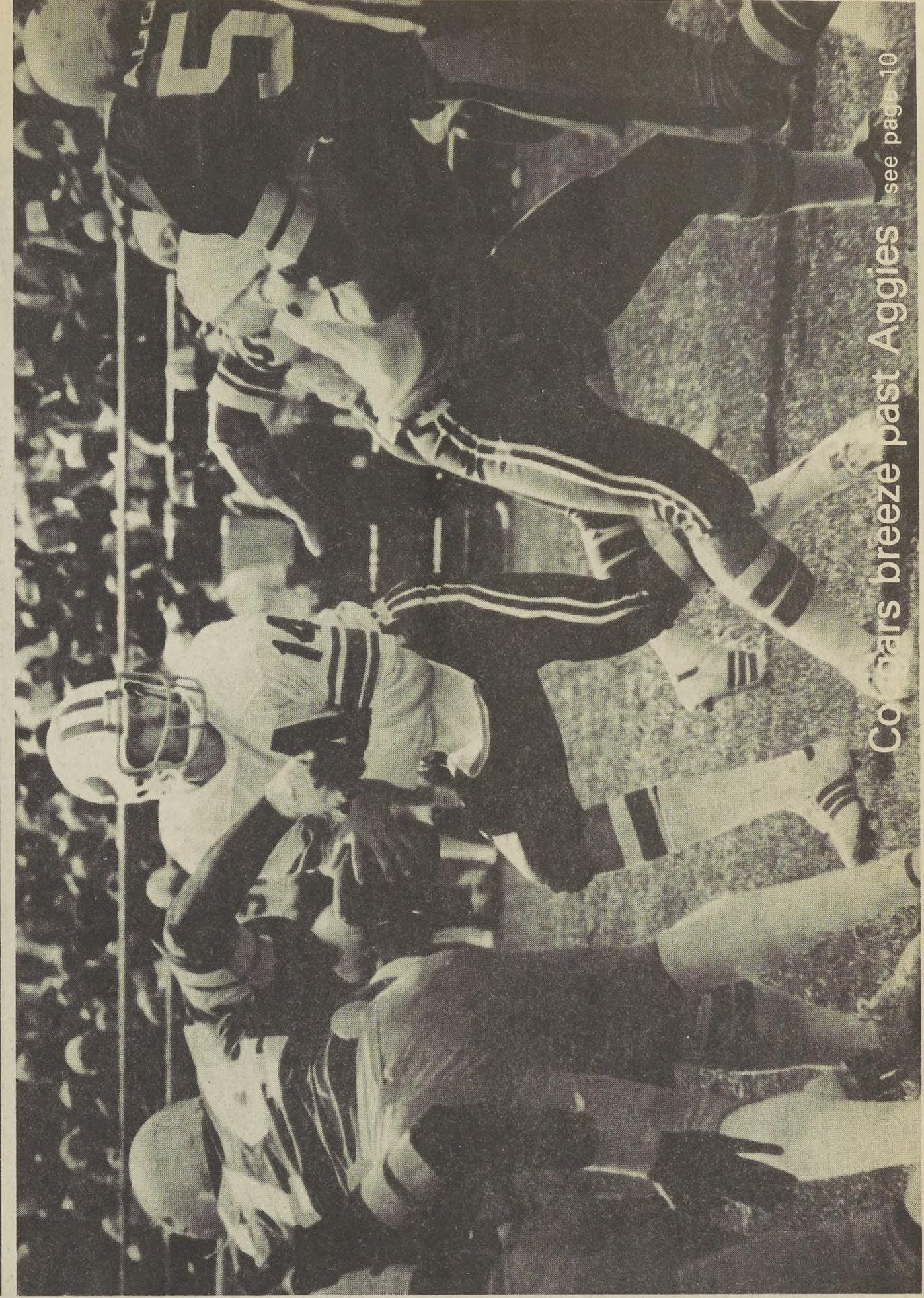
I start running, and run until I think I am going to drop. I try to run a little more, then start walking. The orange is bouncing in my pocket and hitting my leg. I consider throwing it out, but I know I'll want it when I'm finished. I keeps bouncing and hitting my leg. I take it out, and throw it as far as I can. After all, it's biodegradable. I start running again.

I finally make it to the bus. I think I am last again. We stand around the bus and hug each other, plan reunions, make jokes and try not to inhale. Five days is a long time without soap.

We get on the bus, and head back to Provo. The radio is playing "Looks Like We Made It," and everyone is singing along.

Sleeping under the stars is a welcomed end to long, vigorous days.

Wilderness survival adventure see page 3



Cowboys breeze past Aggies see page 10

Film Scores: Unsung mood makers

By JAMES V. D'ARC

Monday Magazine Writer
Knowing the Score, by Irwin A. Bazelon. New York: Van Nostrand Reinhold, 1975. 352 pp. \$12.50.
Music For The Movies by Tony Thomas. South Brunswick and New York: A.S. Barnes, 1976 (rev. ed.). 270 pp. \$5.95 (paper).
Soundtrack: The Music For The Movies by Mark Evans. New York: Hopkinson and Blake Publishers, 1975. 303 pp. \$8.50 (paper). All available through the BYU Bookstore.

What has horns, a conductor and makes you laugh and cry? Since you are totally bemused, movie music is the answer, but is not something that many moviegoers—and at times corporate-minded movie moguls—think about when they see and are affected by a film.

"During the making of 'Lifeboat' at Twentieth Century-Fox in 1944," writes Tony Thomas, "composer David Raksin was stopped in the studio commissary by a friend and told, perhaps a little too pointedly, that Alfred Hitchcock had decided against using any music in the score of the film. Raksin, inured to snide comments on film music, mused for a moment and asked why and how that unusual decision had been reached.

Said the friend, 'Well, Hitchcock feels that since the entire action of the film takes place in a lifeboat on the open ocean, where would the music come from?' Replied Raksin, 'Ask Mr. Hitchcock to explain where the camera comes from, and I'll tell him where the music comes from.'

Let's face it, the names of Max Steiner, Erich Wolfgang Korngold or Alfred Newman do not conjur up the same nostalgic memories for most of us as do Clark Gable, Henry Fonda or Judy Garland—but they should.

Long shunned by writers and historians, the complex and often frustrating art of scoring music for films has finally, though suddenly been told in three very good—and surprisingly not seriously overlapping—books by composers. These are books by Mark Evans and Irwin Bazelon and film historian Tony Thomas.

Among the three, Thomas' book is perhaps the most useful single volume on the subject to the general reader, for in addition to his competent and richly detailed history, he has provided a 43-page listing of complete filmographies and discographies of Hollywood's classic and contemporary composers.

Both Evans and to a greater extent Thomas, chronicle the story of movie music, beginning with the silent era and artistic, however, to keep the patrons from talking too loudly in the otherwise deadly quiet movie theatres.

Max Steiner, Viennese child prodigy, who at 14 wrote his first operetta, came to Hollywood in the late 1920s and began a prestigious career totaling an output of over 300 film scores. His first major success was the rich and throbboning score for "King Kong" (1933), one of the first film scores written to enhance the dramatic require-

ment of a specific motion picture. Academy Awards followed for films like "The Informer" (1935), Bette Davis' "Now Voyager" (1942) and David O. Selznick's "Since You Went Away" (1944), earning for Steiner the title of the dean of film music.

The intense pressures of composing under the rigid studio deadlines resulted in Steiner writing his classic "With the Wind" in just 12 weeks, during the same year.

With the Wind" in just 12 weeks, during the same year.

In 1938, he was working on nearly a dozen other scores.

Another Viennese operatic composer of greater international merit, Erich Wolfgang Korngold, fled Hitler's tyranny and came to the United States in late 1934. Although he produced by the end of his career no more than 20 film scores, they were now considered classics. Steiner and Korngold differed in their approach—Korngold more operatic and flowing than Steiner's pulsating follow-the-action style. But they agreed on the importance of the symphonic score in setting the overall tone and mood of a film.

A world war and the changing styles in filmmaking were also reflected in the shift from lush, romantic

scores of the 30s and early 40s to catchier thematic ones.

Irvin Bazelon in his book emphasizes more this modern

view with composer greats Elmer Bernstein, Leonard Bernstein, Bernard Herrmann (the recently deceased composer for "Citizen Kane" and his last, "Obsession"), Jerry Goldsmith ("Patton") and Alex North ("Streetcar Named Desire") about the special problems for film scoring. "The problem," Bernstein summed up, "is that people who do the hiring (in the film business) are thinking more of 'chart' than art. The ignorance is at the filmmaking level."

Film music, says Bazelon, "is essentially dramatic, not descriptive, adding an extra emotional dimension to the cinematic assault already being waged on the visual senses. At the same time, music can freshen the pictorial image and restore the total portrait some of the lifeblood that photography tends to drain away."

It is, agrees Thomas, "Erich Korngold persuading you that Errol Flynn was really Robin Hood in a previous life, Max Steiner telling you what it was like to be a southern aristocrat and lose the war and a way of life, Miklos Rozsa letting you know how Gary Cooper felt on a lost weekend when he craved a drink, or Bernard Herrmann helping you die of fright as some weirdo butchers Janet Leigh in the shower. If you believe Dana Andrews really loved Laura, think of David Raksin, or if you shared Dana's mind wanderings as he was in the nose of a wrecked B-17 and mused on the best years of his life, you might tip your hat to Hugo Friedhofer. If your heart went to Gary Cooper as he waited all alone for those four ex-cons to come out, Manderley was haunted, but it wasn't the spirit of Rebecca—it was Franz Waxman's music.

Reid Nibley practically grew up in the Hollywood Bowl. When he was only six weeks old his mother took him to the bowl in a radials, 914 Prose engine. From Calif. 224,600.

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(continued)

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Girls contract for Alta Apts. Must sell now. Great Branch. 375-1085.

41—Homes for Rent

FORWARD! I mean forward. Across from golf course is 283 ft x 147 ft with 3 bedrooms and a large living room. To cool under large shade trees. 224-3334. MARTENSEN RLTY

42—Homes for Sale

Oops, I mean forward. Across from golf course is 283 ft x 147 ft with 3 bedrooms, brick fireplace and garage. Animal rights and irrigation. 335-6033.

43—Homes for Sale cont.

Spacious 5 bdm. with fireplace in a quiet location. Very clean. Under appraised as \$44,200. MARTENSEN RLTY

44—Homes for Rent

LARGE lot with 3 bedrooms and a bathroom. Large living room and spacious kitchen. Large dry room. To cool under large shade trees. 224-3334. MARTENSEN RLTY

45—Homes for Sale

Oops, I mean forward. Across from golf course is 283 ft x 147 ft with 3 bedrooms, brick fireplace and garage. Animal rights and irrigation. 335-6033.

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52—Homes for Rent

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Spacious 5 bdm. with fireplace in a quiet location. Very clean. Under appraised as \$44,200. MARTENSEN RLTY

54—Homes for Rent

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Football more than first-and-ten

for coach's back up squad

By YVONNE STACEY
Mondays Magazine Writer

One of BYU's most valuable football players is not a player at all.

It's a petite mother of three — Coach Lavell Edwards' wife, Patti. She is probably the only BYU fan who really knows what goes on behind the scenes. She plays every role from head enthusiast in the Edwards household to

second mother to Cougar football wives.

Being the team's No. 1 football fan means as much to the coach's wife as it does to the team members. Winning, losing and recruiting are all pressures which are not exclusive to the coach and players — even long after the season is over.

Football to Mrs. Edwards and her family also means total commitment to the sport. After

the season begins in August, they never eat a meal with the coach until December. In the off-season the coach is away from home every week day from December until the end of March.

In addition to the intense pressure the football family may feel, security is something they rarely experience. "I'll lose from the first day of March."

In the beginning of the season, Mrs. Edwards, and her family, eat, sleep, drink, play and work together.

"Football is something they rarely do," reports Mrs. Edwards. "They're like a football team." She

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"Football isn't like other professions. You can be doing very well, but bad calls or injuries can change the whole season. Fate and luck are vital parts of our life."

But to Mrs. Edwards, the benefits of being part of a football family far outweigh the disadvantages. Seeing the individual players with proper priorities and doing well in their own particular professions is her reward.

Mrs. Edwards tries to get to know each of the players personally. She begins by learning their numbers and then learns to recognize them by face. Eventually she knows their faces better than their numbers.

Both Patti and her husband have earned a great deal of respect from team members and their wives for the consistent manner in which they deal with each individual. They treat all with equal respect and importance.

"They're like a second set of parents," says Lisa Teremba, wife of defensive tackle Mikeli.

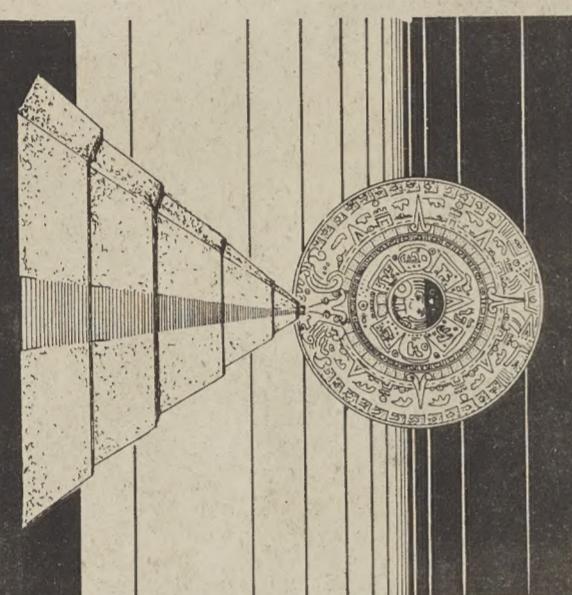
Patti Edwards is far from sorry her husband is a football coach. She tells the wives of players they will have to deal with crisis in the home alone because many times their husbands will not be there to help, but that's "all part of the game."

Mrs. Edwards claims it takes her a long time to get to know the players, especially the newest team members, but their wives say she has an extremely quick memory for them. When the wives of new players come to football practices, Mrs. Edwards makes a special effort to get to know each of them personally.

Mrs. Teremba said one of

(Continued on page 13)

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DINING HOURS

woes predicted for security funds

(con't from page 15)

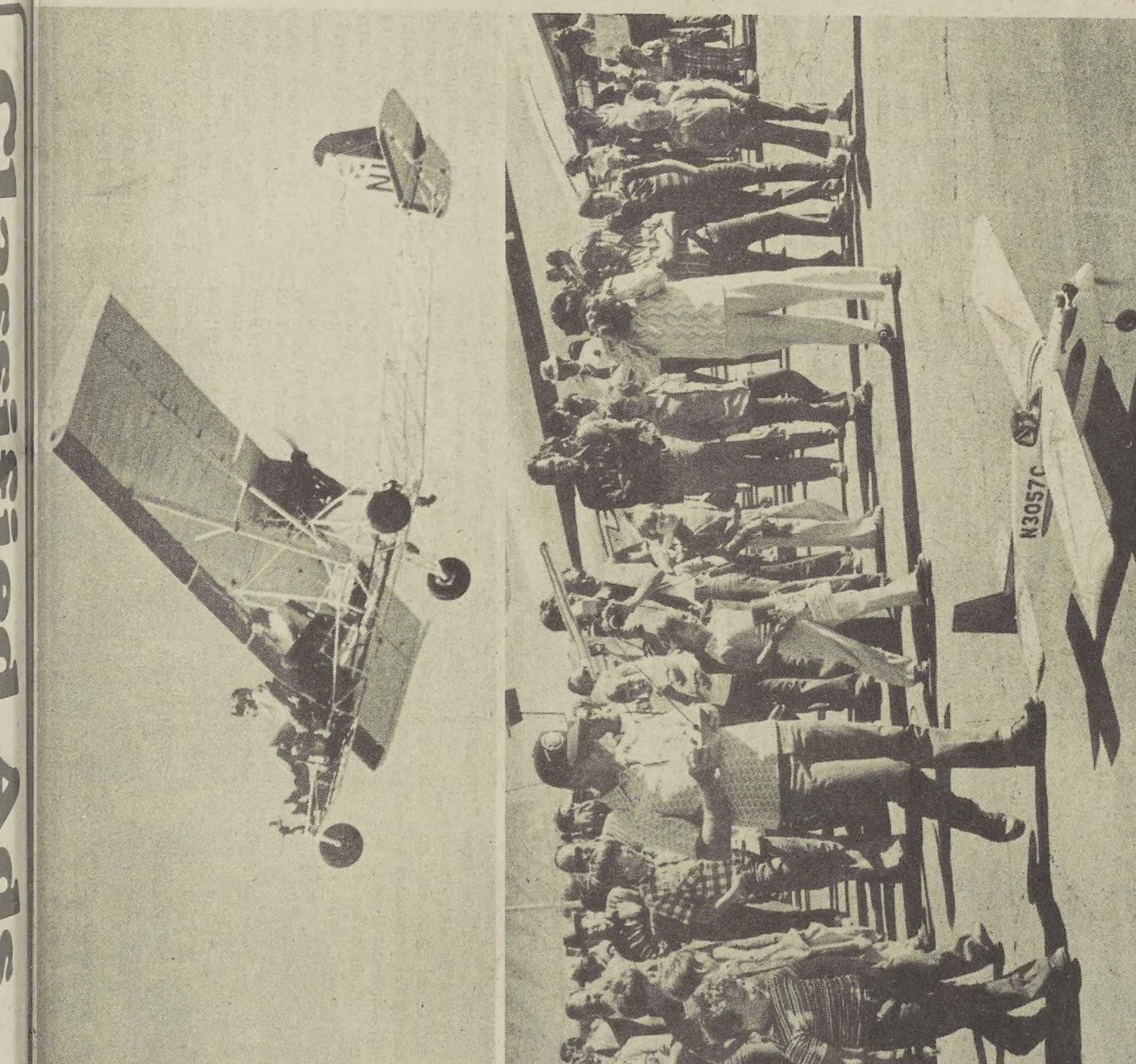
Raise taxes. "In all likelihood, any permanent solution will involve a tax increase," he said.

Begin taxing Social Security benefits.

Require a means test for receiving Social Security benefits.

Witt recognizes that there may be strong objections to these possible solutions to the Social Security problem, but said that one fact is clear: "Some action must be taken soon if the fiscal integrity of the program is to be preserved."

President Carter suggested that in years when unemployment exceeds six per cent of the population, revenues should be taken from the U.S. Treasury and put in the Social Security fund. "This would not restore fiscal soundness to the program," Witt pointed out, adding, "it would make just another welfare program."



SOME OF DR. MOODY'S VIEWS

On His Instant Fame — "Basically, I'm an introvert and homebody. And I don't like being away from my family so much."

On the Public Reaction to His Book — "This has been very gratifying for me. I've gotten hundreds of letters from people who have said they have carried their experience around inside themselves for years without telling even their closest friends or relatives. But now they can talk about it for the first time."

On His Personal Reaction to the Research — "... after talking to hundreds of people who have had this experience, I personally do not doubt that there is survival of bodily death. I'm not drawing that conclusion as a scientist. In fact, I don't think there will be a definite proof of life after death in the strict sense. I believe this is more a matter of faith."

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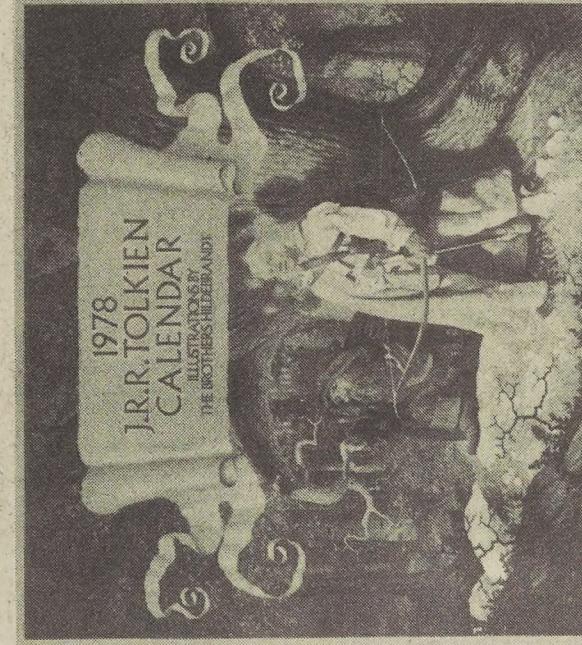
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Air show draws variety
Spectators came to see airplanes of all sizes at Saturday's air show at the Provo Airport, sponsored by the Provo Chamber of Commerce Air Committee. Local pilots tested their homemade airplanes against the sky while spectators watched from the ground.

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pollution control in U.S., study says

this because during 15 years of "de facto" price controls they have not accumulated enough capital to do so. Merrill Lynch says Japanese steel imports are a symptom of the American industry's problem, not the problem itself. It insists the problem is de facto price controls.

However, Japanese exports have been declining in the United States. The Japanese government reports that its steel exports to this country in 1976 were up 32 percent over the 1975 tonnage. Japanese steel exports were up 60 percent in Europe, 24 percent in Communist China and 22 percent in Southeast Asia.

"Japan's export performance has continued to alarm her trading partners," the American Embassy in Tokyo reports. Thus last May Japan agreed that Japan would limit its exports of color television sets.

Edgar B. Speer, chairman of the American Iron and Steel Institute, disputes the Merrill Lynch study. He claims it miscalculates Japan's cost advantage in the steel making.

The Merrill Lynch study says Japanese steel workers are 50 percent more productive than their American counterparts, that the Japanese make more efficient use of coke and thus offset two-thirds of their fuel cost disadvantage.

While Merrill Lynch views the future of the American steel industry as a whole somewhat bleakly, it predicts the best long term performance by U.S. steel's 1977 earnings as second highest and its 1978 earnings as highest per-

cent.

The Geneva plant was built by the government back during World War II, and later sold to U.S. Steel Co.

share among the major domestic steelmakers. It rates U.S. Steel stock as "okay to buy" for both the intermediate and long term.

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A recent study by the nation's largest brokerage firm can be interpreted to mean that older, less efficient U.S. steel mills such as the Geneva plant face such tough competition from imported steel that they are limited in what they can spend to control pollution.

The study by Merrill Lynch says Japanese steel companies not only are more efficient than U.S. firms but that the Japanese advantage is increasing. The study notes that only one medium-sized steel mill has been built in the United States in the past 15 years. By contrast, eight giant plants have been erected in Japan in the same period, some in the last five years.

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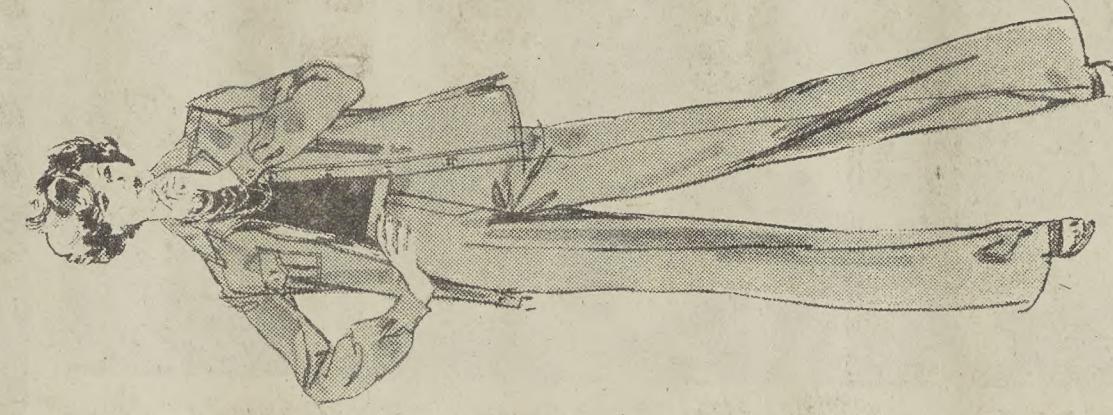
Some U.S. steel industry spokesmen have charged that our steel industry is in economic trouble because Japan has been dumping steel here—selling it at relatively lower prices than charged to Japanese customers.

However, in Japan this summer, the American Embassy's steel expert, Greg Rubenstein, told this writer that the dumping question is still unsettled and under investigation. Rubenstein termed the Merrill Lynch study "a very good one."

The study asserts that to become competitive, American steel firms need a "massive building and modernization program." But it says they cannot afford

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Vandals go on window-breaking spree
At least thirty northeast Provo residents reported that their car windows had been shattered by vandals sometime between 9 p.m. Friday and 7 a.m. Saturday. The vandals apparently used some type of pellet gun, police say.

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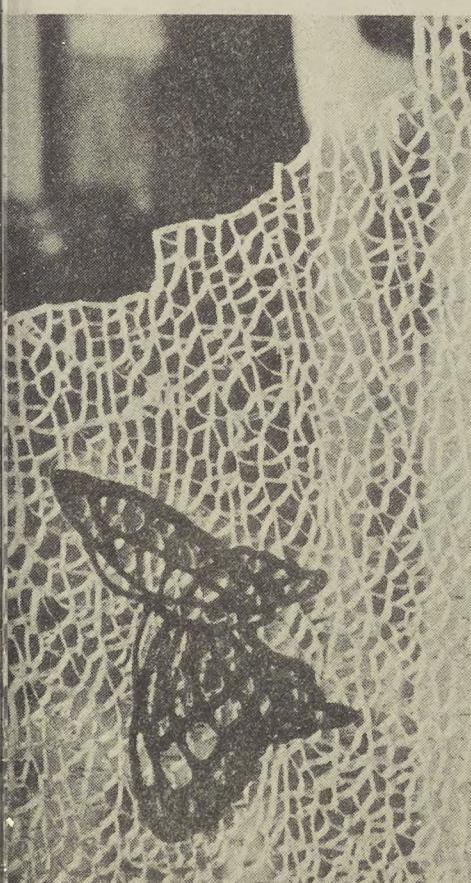
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to be organized

The extramural Ice Hockey Club will meet Tuesday at 7 p.m. in the Smith Fieldhouse cloackroom. All those interested are invited to attend the organizational meeting.

Plans, programs and options will be discussed. If you are interested, attend this meeting.



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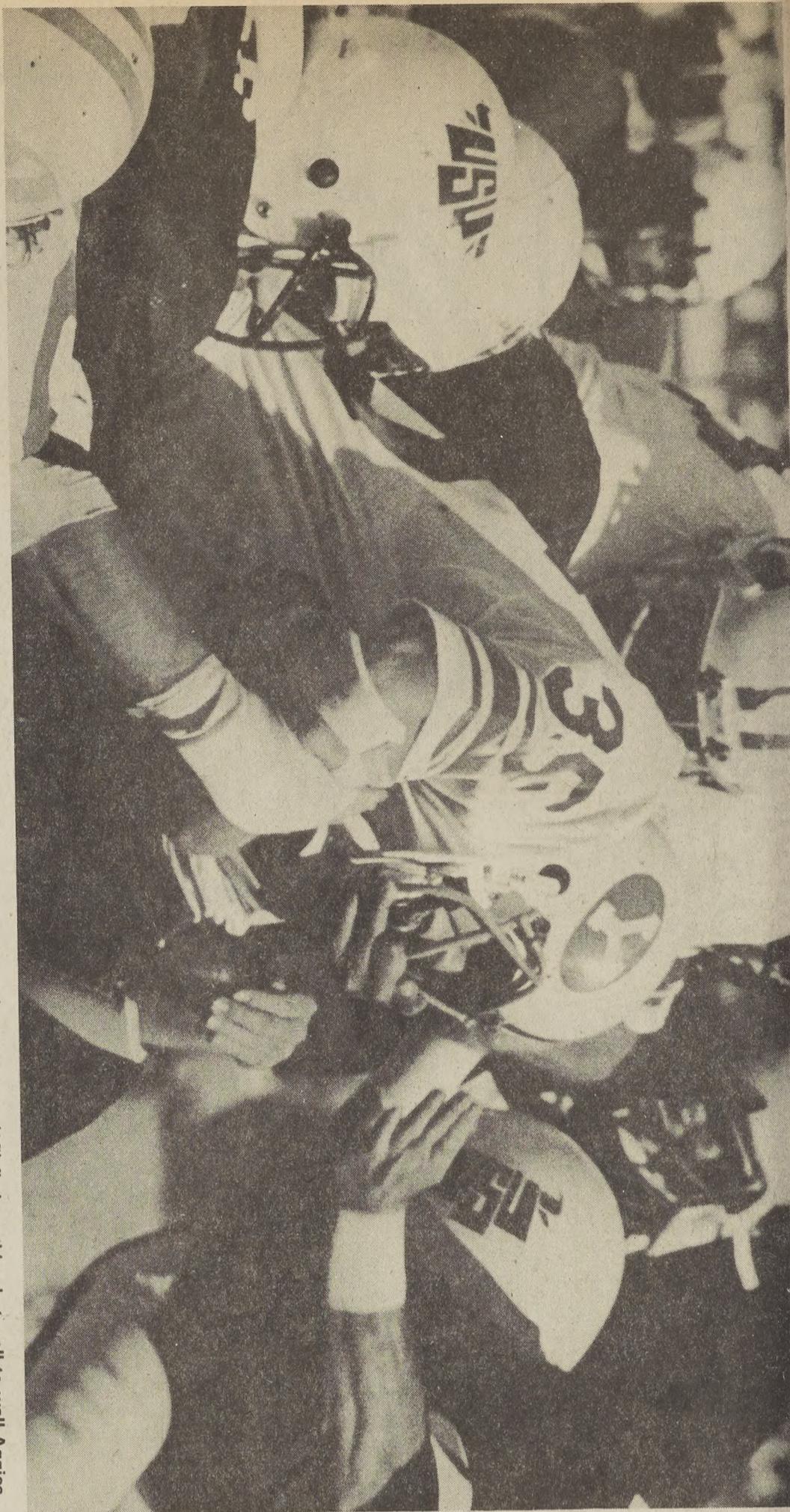
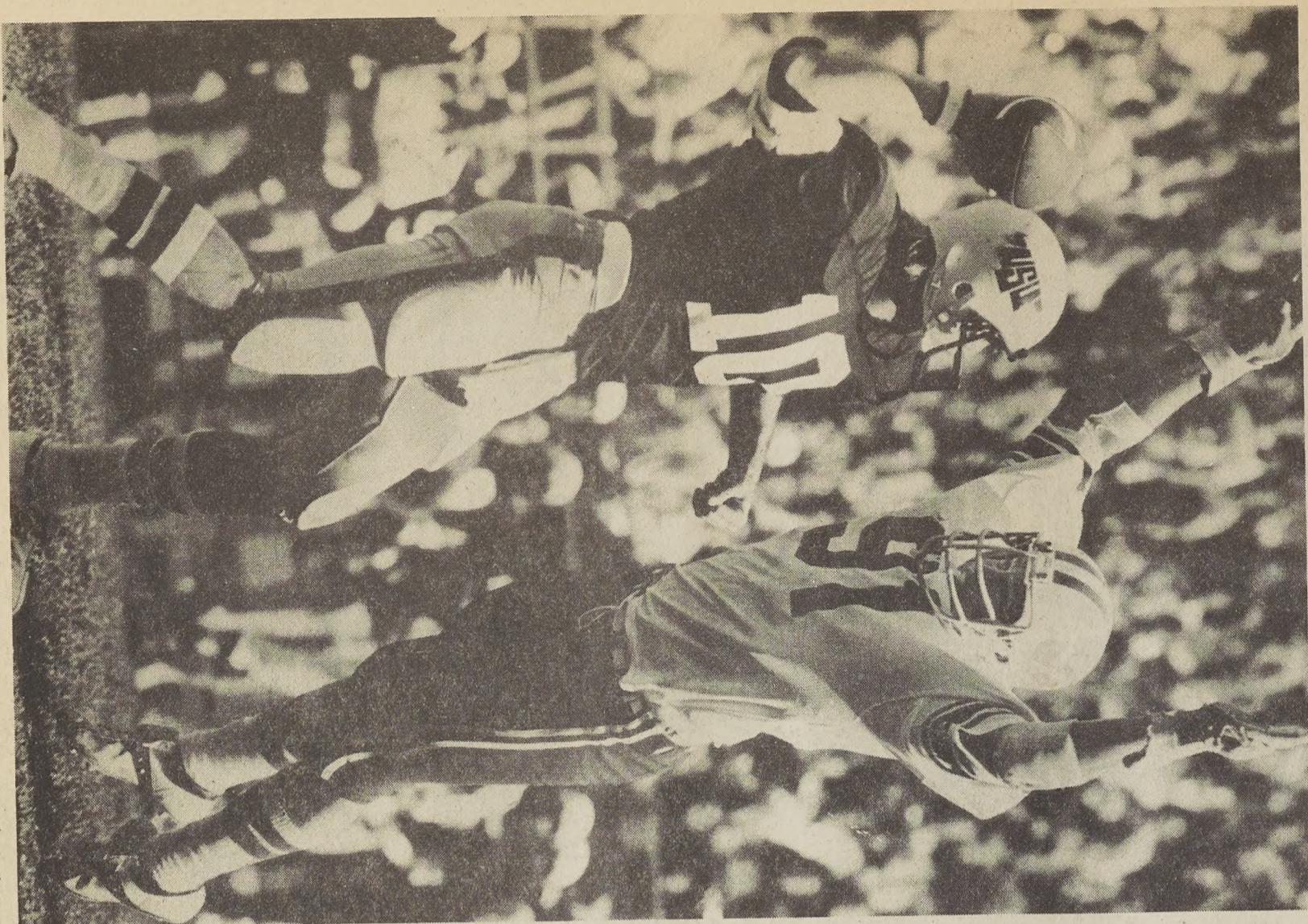
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After a short gain, Bill Ring (35) finds nothing but wall to wall Aggies.

Gifford and friends

By Autone Clark
Assistant Sports Editor
Photos by Lyle Stavast

Gifford Nielsen is an authentic Heisman Trophy Candidate. The 6'5" senior from Provo, showed some 20,000 spectators in Logan, and countless others via regional TV, why he has a legitimate chance of winning the Heisman Trophy as he personally directed a 65-6 massacre of the Utah State Aggies.

Nielsen threw six touchdown passes and hit on 30 of 40 passes for 321 yards, as the Cougars rolled to 591 yards total offense against the outclassed Aggies.

Yet Nielsen's stats were deceptive. Only one time did he throw a pass that didn't reach the receiver, and he threw that one away. Of Nielsen's two and a half quarters of play, Coach LaVell Edwards said, "Gifford threw as good as I've ever seen him do."

What Nielsen didn't do to humiliate USU, his teammates did. BYU didn't punt during the entire game as six Cougars scored touchdowns. And while Nielsen was passing all over the Aggies, BYU's running attack was grinding up 212 yards on the ground. The only thing that kept the Cougars offensive yard total for the game down was continual good field position for BYU.

Todd Christensen led the scoring brigade with three touchdowns while Mike Chronister had two. John VanDerWouden, George Harris, Casey Wingard, and Scott Younger also added TDs.

It took BYU just 42 seconds to take control of the game against an emotionally high USU. The Aggies received the kickoff and three plays later fumbled away the ball. On the Cougars first offensive play, Nielsen set the Utah State ship to sinking with a 33 yard touchdown pass to VanDerWouden. The TD pass came at 14:18 of the first quarter and Dev Duke's first extra point of the game gave BYU a 7-0 lead. It was all the Cougars needed.

It took just two more offensive plays before Utah State coughed up the ball again, and Nielsen then capped a seven play drive covering 42 yards with a five yard touchdown pass to Christensen.

"I thought the key to the game was our recovering the first two fumbles and scoring," Edwards said.

BYU led at the end of the first quarter 28-0, and 38-6 at half. The Cougar defense lost a possible shutout with just 26 seconds left in the half when USU converted BYU's first turnover of the year into six points. Aggies quarterback Eric Hipple hit wide receiver Jimmy Bryant on the left sideline and Bryant carried the pass 63 yards for the score.

The Cougar defense which lost the services of Mekeli Teremua in the first half with a sprained ankle, yielded just 95 yards on the ground. Aggie halfback Rick Parros, who entered the clash fourth in the nation in rushing, was held to just 72 yards on 12 carries.

Romney Stadium records began to fall one by one in the second half as Nielsen picked up where he left off in the first half. The Provo native, engineered BYU to two touchdowns, on the Cougars first two possessions, and then was pulled for the afternoon in favor of backups Marc Wilson and Jim McMahon.

While the regulars were out of the lineup the backups kept up the pace. Wilson connected on seven of seven passes for 82 yards including an eight yard scoring toss to Younger.

Highlight for BYU in the second half came when Wingard, a junior halfback, took an option pitch from Wilson and scampered 45 yards to paydirt with just 2:43 remaining. Wingard ended up leading the Cougars in rushing with 52 yards in five carries. Starting backs, Christensen and Roger Courley both had good afternoons for BYU also as they combined for 35 yards between them on the ground and 84 yards in the air.

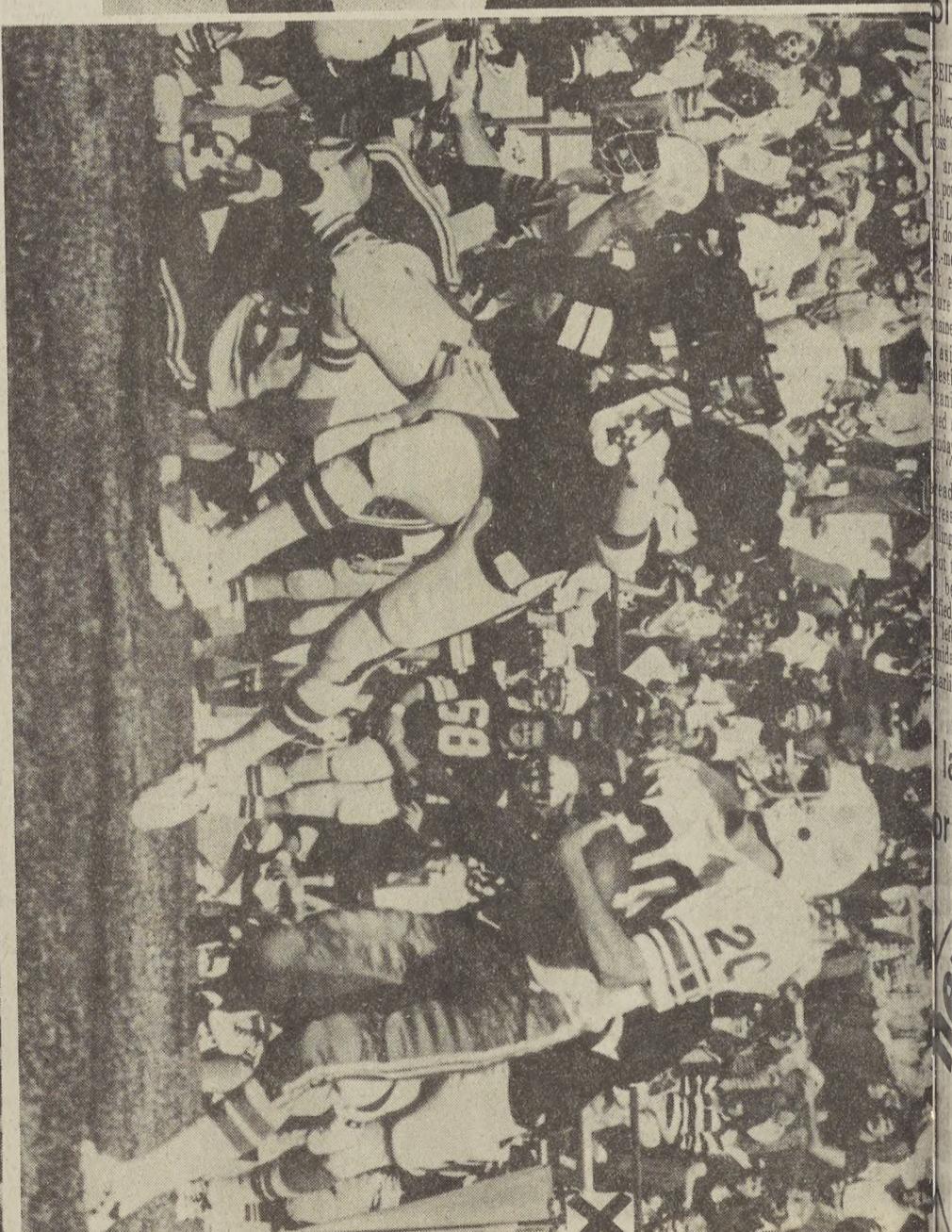
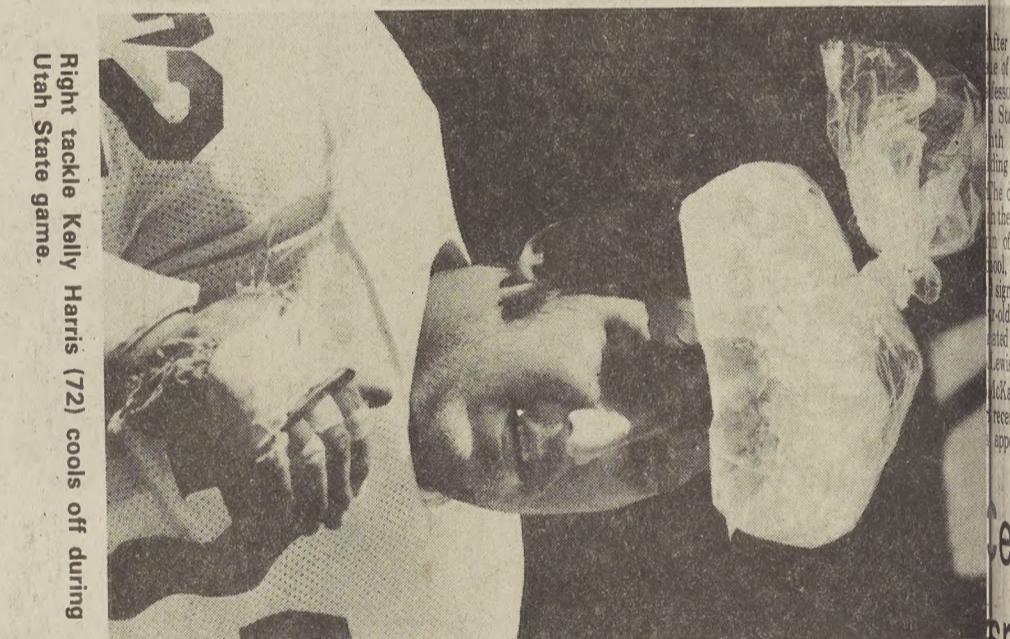
Take it to Aggies 65-6

Duke continued to show a strong kicking toe for BYU booting a 41 yard field in the first half on the only drive the Aggies stopped. He also connected on eight of nine PATs. His long kickoffs kept USU deep in their own territory throughout most of the game.

Marks broken in the ball game were: number of TD passes (6), most points by an individual player (18 by Christensen), most point after touchdown attempts and conversions (Duke kicked 8 of 9), and most points by one team.

Freshman tailback Scott Phillips (70) scoots around left end for a good gain against Carter Spruill (70) in the 4th quarter.

Right tackle Kelly Harris (72) cools off during Utah State game.



Aggie John O'Donnell (55) grabs the shirttail of fullback Todd Christensen (33) in a tackling effort.

"The Giffer" displays Heisman quality passing in second quarter action Saturday. Nielsen completed 30 of 40 passes in achieving a 75 percent passing mark, and 321 yards passing.